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NARDINI

CONCERTO

(E minor

for

VIOLIN and PIANO

(MISKA HAUSER)

Price \$1.25

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PIETRO NARDINI

CONCERTO

(E minor)

for

VIOLIN AND PIANO

Edited by
MISKA HAUSER

Carl Fischer

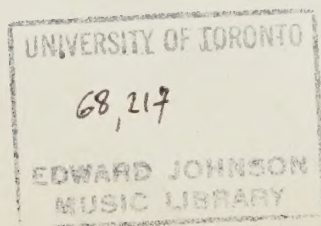
BOSTON

NEW YORK

CHICAGO



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Concerto

by

Pietro Nardini

In a Special Concert Arrangement by

Miska Hauser



AMONG the eminent violinists and composers of the old Italian school, Pietro Nardini occupies a very prominent position.

He was born at Fibiano, a village of Tuscany, in 1722. In 1753 he was appointed solo violinist at the court of Stuttgart and remained there until 1767, when he returned to Italy. Later he visited Leghorn and Padua, where he remained with his old master, Tartini, until the latter's death in 1770. After this he was appointed solo violinist and *maestro* of music to the Court of the Duke of Tuscany, in whose service he remained until his death, which occurred May 7, 1793.

Nardini was the most eminent pupil of Tartini.

Of his playing, Leopold Mozart, himself an eminent violinist, wrote as follows: "The beauty, purity and equality of his tone, and the tastefulness of his *cantabile* playing, cannot be surpassed; but he does not execute great difficulties."

As a composer Nardini possessed unusual qualifications. He was very prolific, but only a very small number of his works were published. These include six violin concertos, sonatas, solos, quartets, duets and flute trios. Among his best known and most characteristic violin

works are a Sonata in D Major and the present Concerto. These compositions are all

imbued with, and characterized by a very cheerful and joyous disposition. While they possess no real greatness or power, their clear, innocent melodiousness, delightful style, as well as nobility and depth of feeling, stamp them as among the most noteworthy creations among Italian violin music of that epoch.

This Concerto (composed in 1760) aside from its historic value, possesses all the attractive qualifications which distinguish the compositions of Nardini from those of other writers of his day and time. The three movements display remarkable freedom of style and inventive skill, while the melodic expression and general fluency of the solo part mark the dividing line between the old and sterner church style, and the dawn of more modern and freer musical forms.

The appropriate and artistic setting given to this concerto by Miska Hauser, has done much to enhance its beauties. He has retained the original solo part and without over-loading the accompaniment, has succeeded in arousing lasting interest in one of the most delightful works of the old Italian school.

GUSTAV SAENGER.



Concerto

Pietro Nardini.
In a special Concert arrangement
by Miska Hauser.

Allegro moderato. (♩ = 92.)

Violin.

Piano.

Tutti

ff energico

Solo

f energico

p

f energico

III.

p

p legato

f

f

II.

p dolce

II

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including trills and slurs. The piano accompaniment in the grand staff features chords in the right hand and single notes in the left hand. Dynamics include *p* (piano) and *tr* (trill).

Second system of musical notation. The treble clef staff continues the melodic line with various ornaments and slurs. The piano accompaniment maintains a steady harmonic support. Dynamics include *p* (piano) and *tr* (trill).

Third system of musical notation. The treble clef staff features more complex melodic patterns with slurs and trills. The piano accompaniment includes chords and single notes. Dynamics include *pp* (pianissimo) and *p* (piano).

Fourth system of musical notation. The treble clef staff shows a melodic line with trills and slurs. The piano accompaniment consists of chords in the right hand and single notes in the left hand. Dynamics include *p* (piano) and *tr* (trill).

Fifth system of musical notation. The treble clef staff includes a repeat sign and first/second endings. The piano accompaniment features chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

First system of musical notation. The treble clef staff contains a melodic line with various fingerings (1, 2, 0, 4, 0, 2) and a trill. The piano accompaniment consists of a dense, rhythmic pattern in the right hand and a simpler bass line in the left hand.

Second system of musical notation. The treble clef staff continues the melodic line with fingerings (3, 1, 1, V, 2, 3, 4, tr, 0, 1). Dynamics include *cresc.* and *f*. The piano accompaniment features a dense, rhythmic pattern in the right hand and a bass line with some rests. A *f* dynamic is marked in the right hand.

Third system of musical notation. The treble clef staff includes fingerings (2, 0, 2, 1, tr) and dynamics *p*, *dim.*, and *dolce*. The piano accompaniment has a dense, rhythmic pattern in the right hand and a bass line. Dynamics *p*, *dim.*, and *p* are marked.

Fourth system of musical notation. The treble clef staff includes fingerings (3, 0, V, 2, tr, 4, 2) and dynamics *f* and *II*. The piano accompaniment features a dense, rhythmic pattern in the right hand and a bass line. A *f* dynamic is marked in the right hand.

Fifth system of musical notation. The treble clef staff includes fingerings (V, 2, tr, 4, I, 2, 2, tr, 1, 2, 1, 2, 2, 2) and dynamics *cresc.*, *ff*, and *II*. The piano accompaniment features a dense, rhythmic pattern in the right hand and a bass line. Dynamics *cresc.* and *ff* are marked.

Andante cantabile. (♩ = 69.)

The musical score is written for a piano piece in E major, 4/4 time, with a tempo of Andante cantabile (♩ = 69). The score consists of five systems of staves. The first system shows the beginning with a treble staff marked *p dolce* and a grand staff marked *p*. The second system includes a repeat sign and a piano (*p*) marking. The third system features a crescendo (*cresc.*) and a decrescendo (*dim.*) marking. The fourth system includes a piano (*p*) marking and a repeat sign. The fifth system includes a piano (*pp*) marking and a *legato* marking. The score is written in E major with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

First system of musical notation. The right hand features a melodic line with eighth-note triplets and sixteenth-note runs. The left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand continues with complex rhythmic patterns, including sixteenth-note runs and triplets. The left hand features chords and a bass line. A *pp* (pianissimo) dynamic marking is present in the right hand.

Third system of musical notation. The right hand includes a section marked *III* with a *dim.* (diminuendo) and *pp* dynamic. The left hand also has a *dim.* marking. The system concludes with a *p* (piano) dynamic in the right hand.

Fourth system of musical notation. The right hand includes markings for *poco animato*, *cresc.* (crescendo), and *dim.* (diminuendo). The left hand is marked *poco animato*.

Fifth system of musical notation. The right hand features a *f rall.* (forte, rallentando) marking. The left hand also has a *f rall.* marking. The system ends with a final chord in both hands.

Allegretto giocoso. (♩. = 66.)

The musical score is written for a single treble staff and a grand staff (treble and bass). The key signature is A major (three sharps: F#, C#, G#). The time signature is 2/8. The tempo is marked "Allegretto giocoso" with a quarter note equal to 66 beats per minute. The score is divided into five systems. The first system begins with a treble staff containing a few notes and a grand staff with a continuous eighth-note accompaniment. Dynamics include *f* and *p*. The second system continues the accompaniment with more complex melodic lines in the treble. The third system introduces a *spicc.* (staccato) marking and includes fingerings (0, 2, 1, 0, 4, 1). The fourth system features a repeat sign and a final cadence. The fifth system concludes the piece with a final cadence. The score includes various musical notations such as slurs, ties, and fingerings.

This page contains five systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, trills (tr), and dynamic markings (cresc., dim., p, f, spicc.).

System 1: The first system features a treble staff with a trill (tr) and a crescendo (cresc.) marking. The piano accompaniment consists of a right hand with a trill (tr) and a crescendo (cresc.) marking, and a left hand with a trill (tr) and a crescendo (cresc.) marking.

System 2: The second system features a treble staff with a trill (tr) and a crescendo (cresc.) marking. The piano accompaniment consists of a right hand with a trill (tr) and a crescendo (cresc.) marking, and a left hand with a trill (tr) and a crescendo (cresc.) marking.

System 3: The third system features a treble staff with a trill (tr) and a crescendo (cresc.) marking. The piano accompaniment consists of a right hand with a trill (tr) and a crescendo (cresc.) marking, and a left hand with a trill (tr) and a crescendo (cresc.) marking.

System 4: The fourth system features a treble staff with a trill (tr) and a crescendo (cresc.) marking. The piano accompaniment consists of a right hand with a trill (tr) and a crescendo (cresc.) marking, and a left hand with a trill (tr) and a crescendo (cresc.) marking.

System 5: The fifth system features a treble staff with a trill (tr) and a crescendo (cresc.) marking. The piano accompaniment consists of a right hand with a trill (tr) and a crescendo (cresc.) marking, and a left hand with a trill (tr) and a crescendo (cresc.) marking.

This page of musical notation consists of five systems, each with a single melodic line in the treble clef and a piano accompaniment in the bass clef. The key signature is three sharps (F#, C#, G#). The notation is highly detailed, featuring numerous slurs, ties, and fingerings. Dynamic markings include *p* (piano), *f* (forte), and *pp* (pianissimo). A crescendo marking (*cresc.*) is present in the fourth system. The piece concludes with a final system marked *pp*.

System 1: Treble clef starts with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment begins with a half note F#3, followed by a quarter note G#3, and a half note A3. The system ends with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment ends with a half note F#3, followed by a quarter note G#3, and a half note A3.

System 2: Treble clef starts with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment begins with a half note F#3, followed by a quarter note G#3, and a half note A3. The system ends with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment ends with a half note F#3, followed by a quarter note G#3, and a half note A3.

System 3: Treble clef starts with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment begins with a half note F#3, followed by a quarter note G#3, and a half note A3. The system ends with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment ends with a half note F#3, followed by a quarter note G#3, and a half note A3.

System 4: Treble clef starts with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment begins with a half note F#3, followed by a quarter note G#3, and a half note A3. The system ends with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment ends with a half note F#3, followed by a quarter note G#3, and a half note A3.

System 5: Treble clef starts with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment begins with a half note F#3, followed by a quarter note G#3, and a half note A3. The system ends with a half note F#4, followed by a quarter note G#4, and a half note A4. The piano accompaniment ends with a half note F#3, followed by a quarter note G#3, and a half note A3.

This page contains five systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

System 1: The first system features a treble staff with a melody marked *f*, *p*, and *f* again. The piano accompaniment in the grand staff is marked *f* and *p*.

System 2: The second system includes a *spicc.* marking in the treble staff. Dynamics include *p*, *cresc.*, and *tr*.

System 3: The third system features a *f* marking in the treble staff and *dim.* markings in both the treble and bass staves.

System 4: The fourth system includes *p*, *cresc.*, and *f* markings across the staves.

System 5: The fifth system concludes with a *ff* marking in the treble staff and a *Fine.* marking at the bottom right.

Joseph SZIGETI



Transcriptions, Arrangements, Cadenzas
for VIOLIN and PIANO

Concert Edition (Excerpt)
Lento non troppo

Violin *pp*

Piano *pp* *sempre pp e sotto voce*

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AUBADE (Lalo)

.60

Concert Edition (Excerpt)

G string *mf espres.*

Piano *mp*

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PASSEPIED (Rameau)

(Excerpt)

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Violin *Allegretto* *plaggiero* *flying staccato*

Piano *p*

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ARIOSO (Bach)

(Excerpt)

Largo

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Violin *mp sonoro* *trous.*

Piano *mp quasi pizz.*

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Piano *p*

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by

JOSEPH SZIGETI

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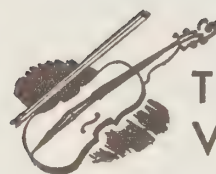
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PIETRO NARDINI

CONCERTO

(E minor)

for

VIOLIN AND PIANO

Edited by
MISKA HAUSER

Carl Fischer

BOSTON

NEW YORK

CHICAGO

□ Down Bow.
V Up Bow.



Concerto

I }
II } String.
III }
IV }

VIOLIN.

Pietro Nardini.
In a special Concert arrangement
by Miska Hauser.

Allegro moderato. (♩ = 92.)

Piano

Violin score for a piece in G major, featuring ten staves of music. The score includes various technical markings and dynamics:

- Staff 1:** *cresc.*
- Staff 2:** *f*
- Staff 3:** *p*, *dim.*, *dolce*
- Staff 4:** *f*, *cresc.*, *ff*
- Staff 5:** *p*
- Staff 6:** *f*, *p dolce*
- Staff 7:** *cresc.*, *passionato*
- Staff 8:** *stentando*, *f*, *dim.*, *pp*, *cresc.*
- Staff 9:** *f*, *ritard.*, *rf*, *largamente*

The score also includes various fingering numbers (1, 2, 3, 4, 0), trills (*tr*), and section markers (V, II, III, IV).

Andante cantabile. (♩ = 69.)

p dolce

p

cresc.

dim.

pp

p

dim.

pp

p

poco animato cresc.

dim.

f rall.

dim.

Allegretto giocoso. (♩ = 66.)

The score is written for violin in A major (three sharps) and 3/8 time. The tempo is marked "Allegretto giocoso" with a quarter note equal to 66 beats per minute. The music is characterized by its playful and rhythmic nature, featuring a variety of dynamics and articulations.

The first staff begins with a *p²* (pianissimo) dynamic, followed by a *f* (forte) dynamic. The second staff includes a *p* (piano) dynamic and a *f* dynamic, with a *spicc.* (staccato) marking. The third staff features a *p* dynamic and a trill marked with a star (*). The fourth staff has a *f* dynamic. The fifth staff includes a *p* dynamic and a trill. The sixth staff features a *cresc.* (crescendo) marking and a *f* dynamic. The seventh staff includes a *dim.* (diminuendo) marking and a *p* dynamic. The eighth staff features a *cresc.* marking and a *f* dynamic. The ninth staff includes a *f* dynamic, a *p* dynamic, and a *spicc.* marking. The tenth staff features a *p* dynamic. The eleventh staff includes a *p* dynamic and a trill.

The score concludes with a repeat sign and a final measure marked *p*. A star (*) is placed below the first trill in the third staff, and a star (*) is placed below the first trill in the eighth staff.

Violin score for a piece in D major (four sharps). The score consists of ten staves of music. Dynamics include *p* (piano), *f* (forte), *ff* (fortissimo), *cresc.* (crescendo), *dim.* (diminuendo), and *rf* (ritardando). Articulations include *tr* (trills), *spicc.* (spiccato), and *V* (accents). Fingerings are indicated by numbers 1-4 and 0 (natural). The piece concludes with a *Fine.* marking.

Staff 1: *p*, *V*, *f*, *p*

Staff 2: *f*, *tr*

Staff 3: *p*, *tr*, *cresc.*, *f*

Staff 4: *ff*, *V*, *p*

Staff 5: *f*, *p*, *f*, *p*

Staff 6: *f*, *spicc.*

Staff 7: *p*, *tr*, *cresc.*

Staff 8: *f*, *tr*, *dim.*, *p*

Staff 9: *cresc.*, *f*, *rf*

Staff 10: *ff*, *Fine.*

WHEN THIS BOOK WAS CHARGED OUT THE
FOLLOWING PARTS WERE IN THE POCKET:

score	1				
vln.	1				

**CIRCULATES ONLY WITH
ALL PERFORMING PARTS**

